FIRST BOOK

of

SHORT ORGAN INTERLUDES

for

LITURGICAL USE

BY

DOM GREGORY MURRAY

O.S.B., M.A., F.R.C.O.

(Organist and Choirmaster of Downside Abbey)

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Price 2/6 net.

RUSHWORTH & DREAPER LTD.

11—17, Islington, Liverpool.

Printed in England.

PREFACE

No particular claim of originality is made for the Interludes in this book. Nevertheless, they are offered in an attempt to supply a need which has long been felt. Not a few organists experience some difficulty in improvising during the many short gaps they are asked to fill, especially at Holy Mass, yet there is a serious dearth of organ pieces suitable for this purpose. Those that exist are as a rule too long or in a style too far removed from the highest model of sacred music—the Gregorian Chant.

The present collection is made up of short pieces in all the more usual keys, and care has been taken to preserve as far as possible the restrained idiom of the Church's own melodies. While not all the Interludes are "modal" in the strictest sense of the word, they are all thoroughly imbued with a modal flavour.

Although written for an organ with pedals, the Interludes are printed on two staves and may easily be played on the key-board alone. In this case it will occasionally be found necessary to transpose the bass note to the octave above.

The speed at which the Interludes are to be played will depend largely upon the size of the church and the degree of power adopted by the organist. Perhaps the term *moderato* best reflects the composer's intentions. The tendency to play the Interludes too quickly must be avoided. In all cases the registration should be simple and the expression without violent contrast.

Most of the Interludes are in the form A - B - A. That is to say: the first section (A) is followed (after a double-bar) by a subsidiary section (B), after which the first section (A) is to be repeated. This plan enables the organist to play (and, if necessary, to repeat) *the first section alone,* should time not allow the whole Interlude to be played.

Finally, most of the Interludes may be transposed to different keys merely by substituting new key-signatures and different accidentals where these occur. Instructions for this procedure are given in foot-notes to the Interludes in question.

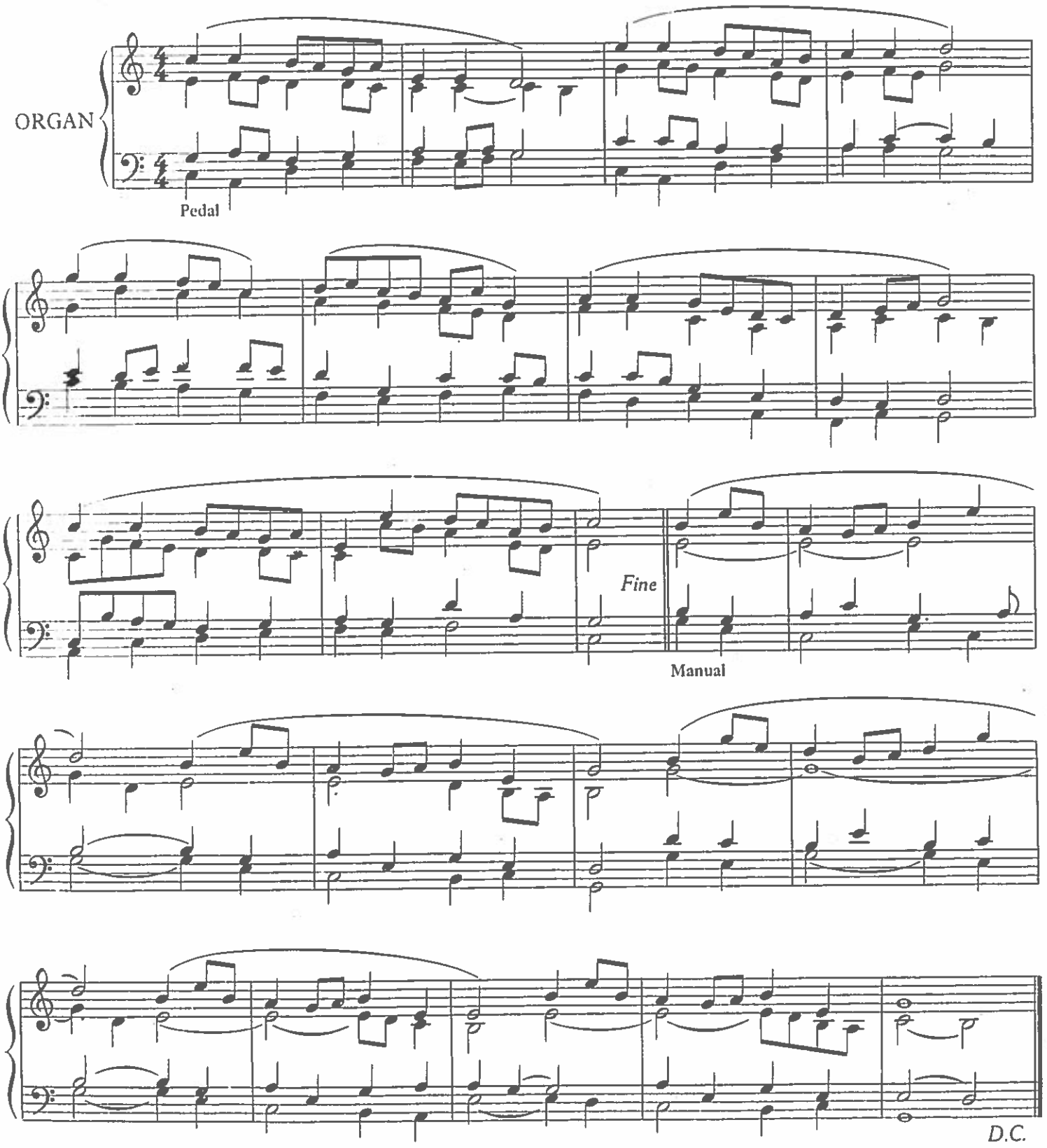
Should the present publication prove acceptable, it is the composer's intention to provide other compilations of a similar kind.

Downside Abbey, On the Feast of St. Cecily,
November 22nd, 1935.

A. Gregory Murray

INTERLUDE I.

Dom GREGORY MURRAY



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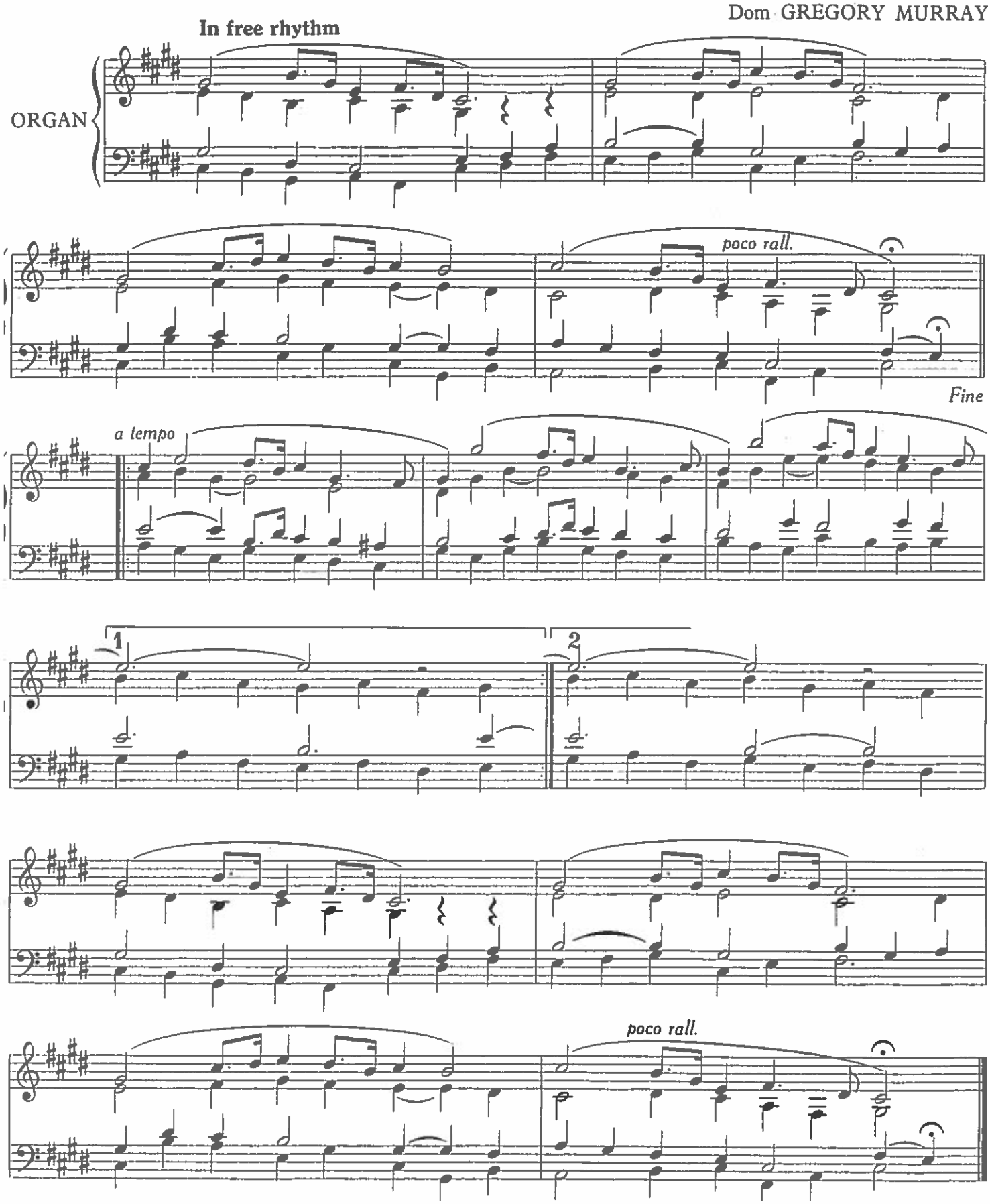
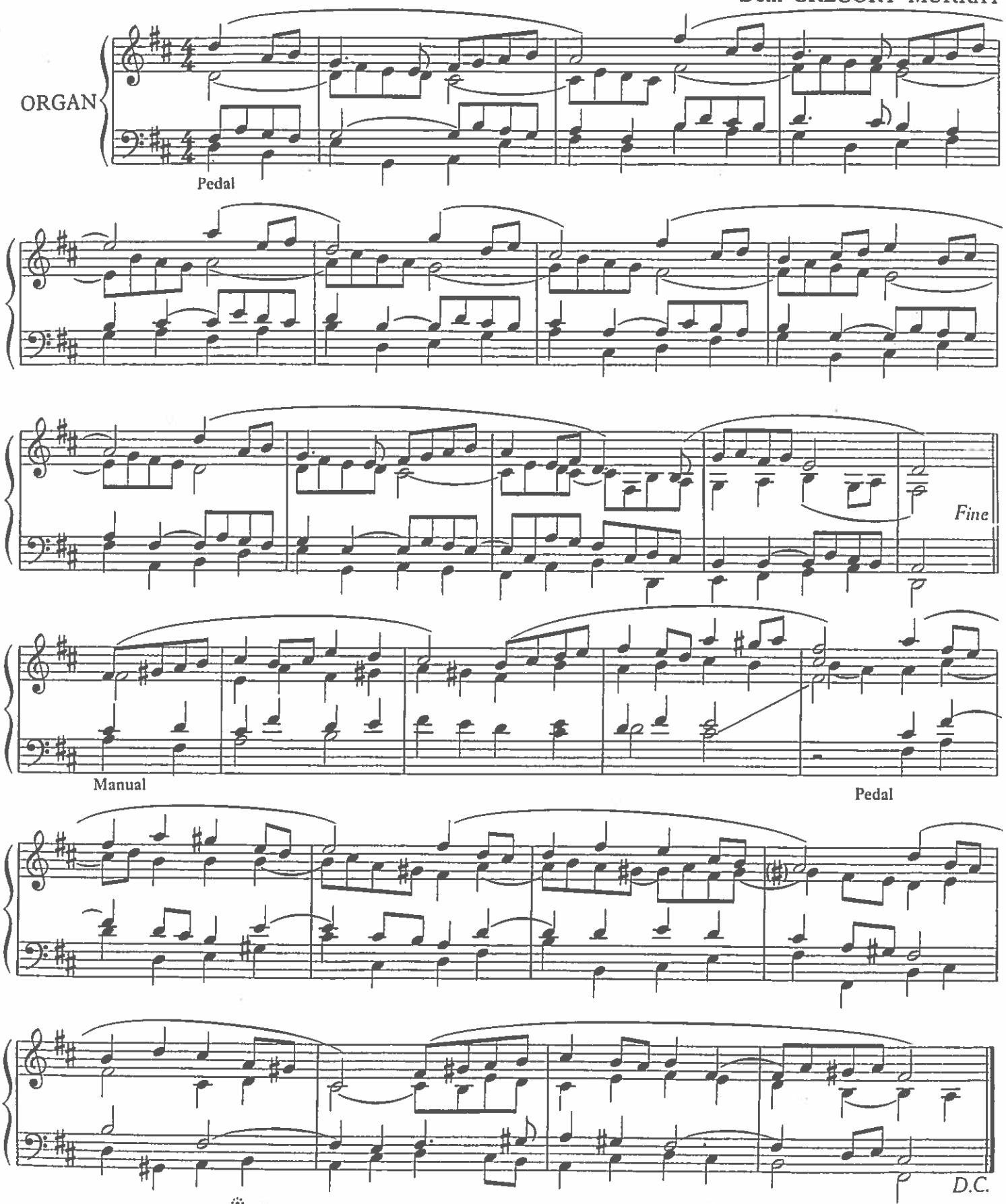
INTERLUDE II.

Dom GREGORY MURRAY



(on the simple "Salve Regina")*

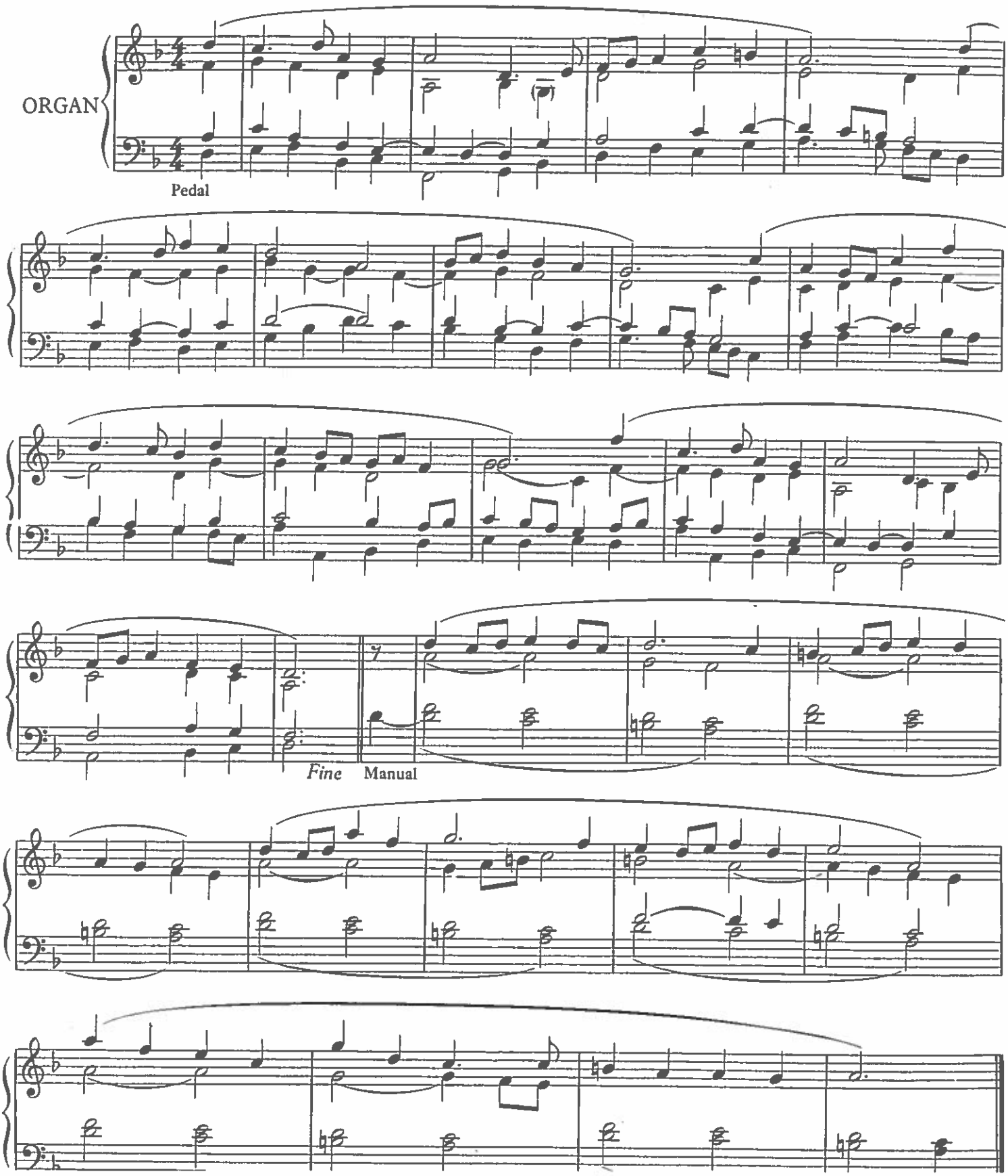
Dom GREGORY MURRAY



*This Interlude may be played a semitone lower by substituting the key signature of five flats, and by reading G♮ for G♯ in the second section.

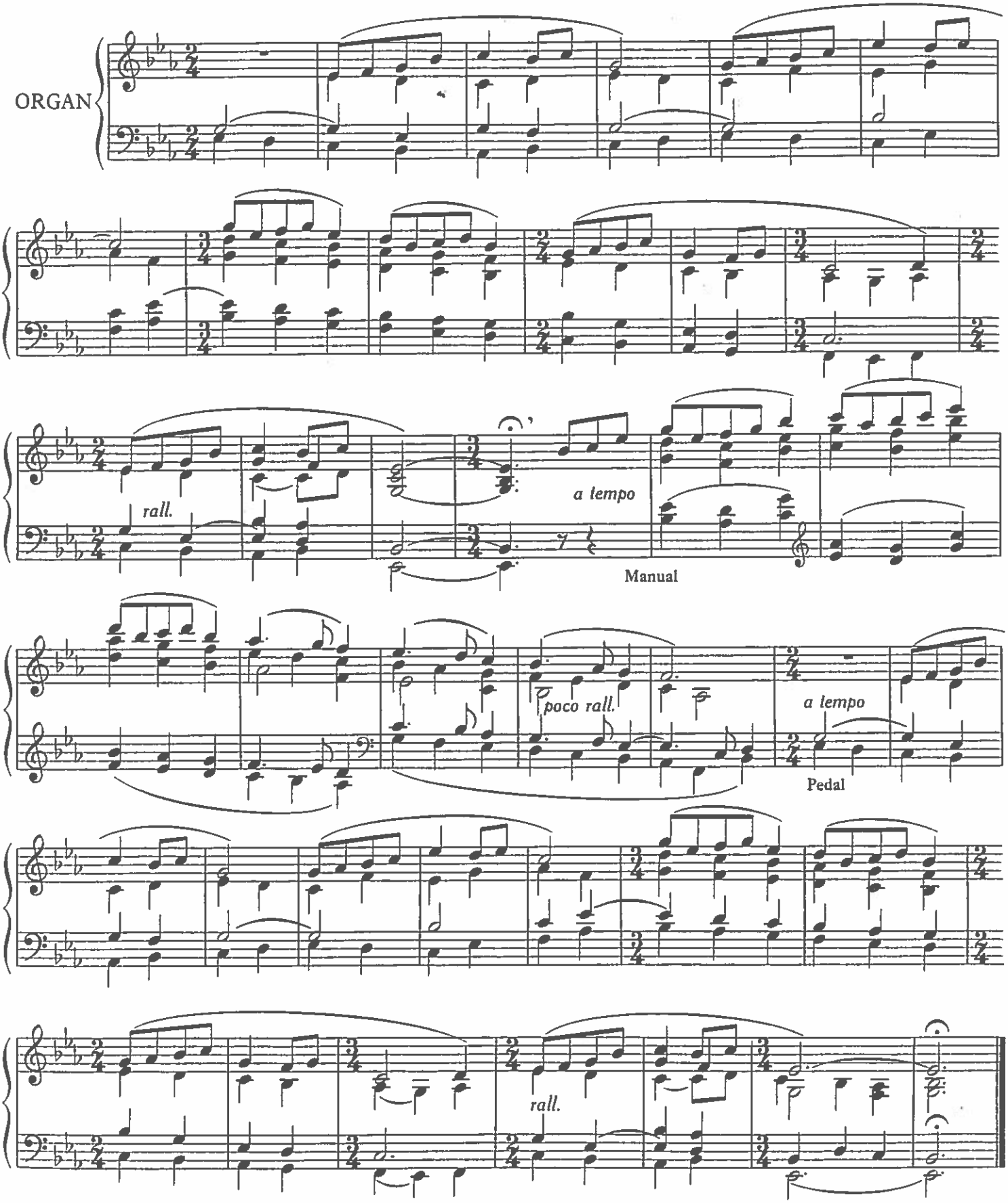
INTERLUDE IV.

Dom GREGORY MURRAY



INTERLUDE V.

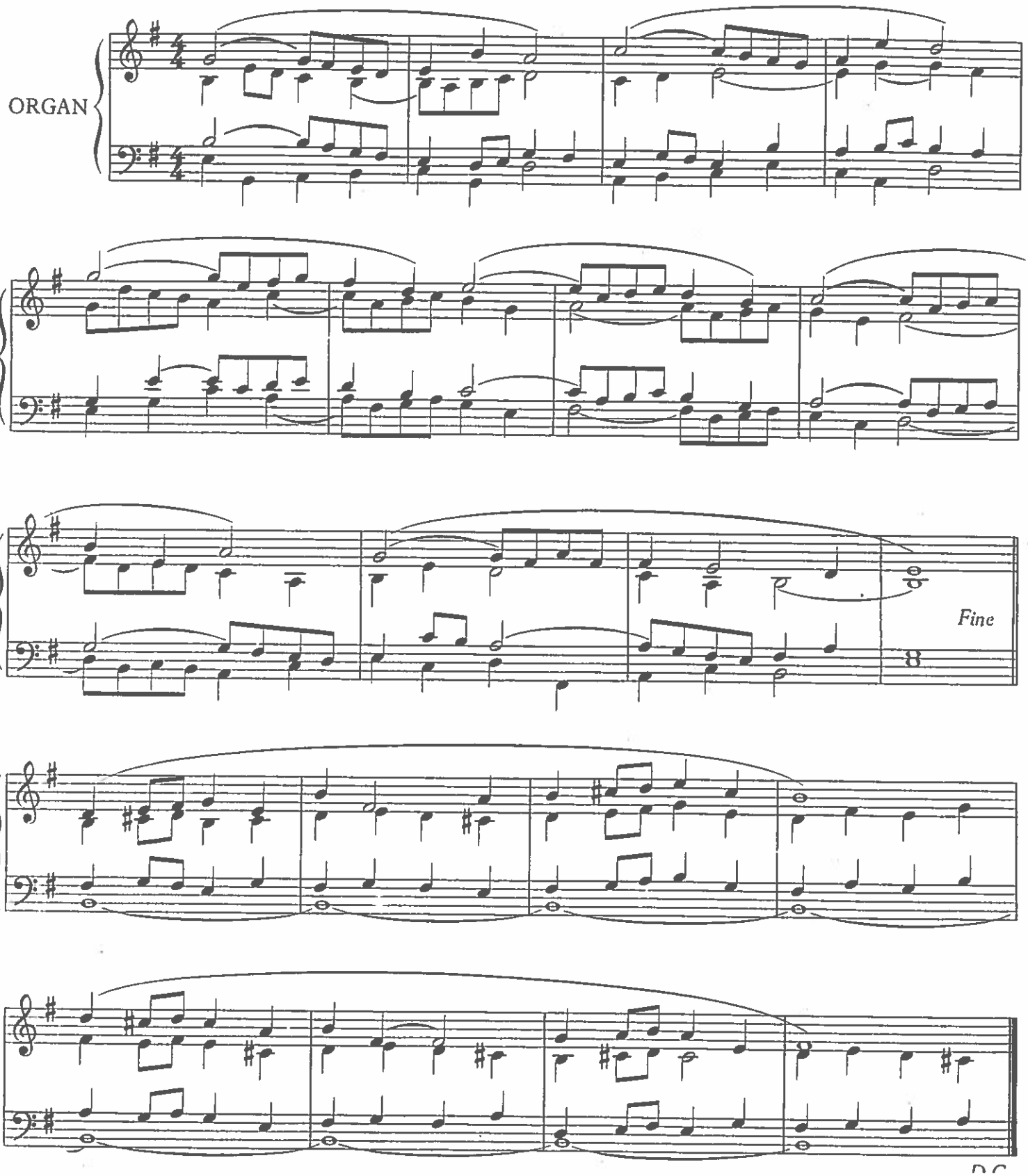
Dom GREGORY MURRAY



*This Interlude may be played a semitone higher by substituting the key-signature of four sharps.

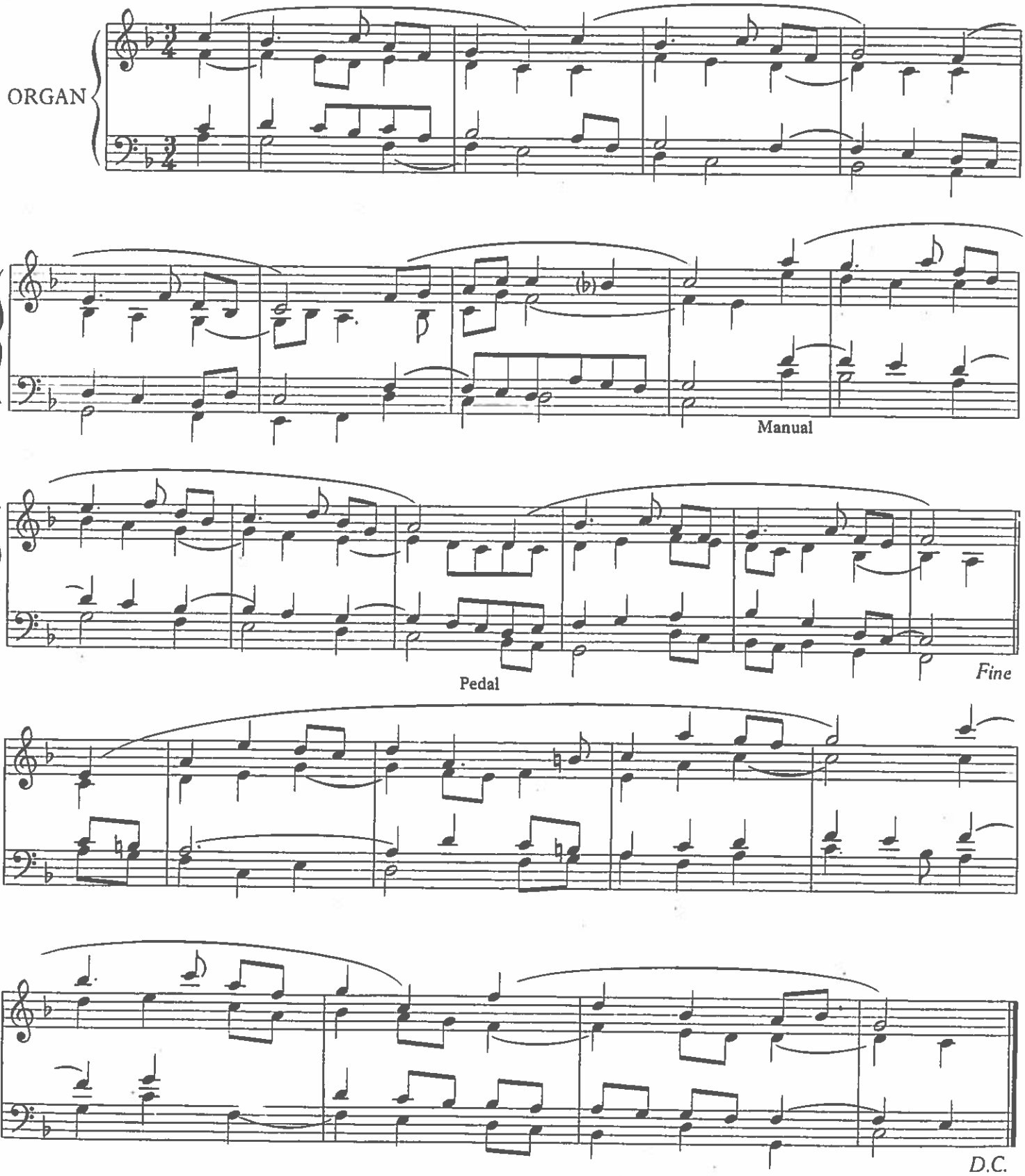
INTERLUDE VI.*

Dom GREGORY MURRAY



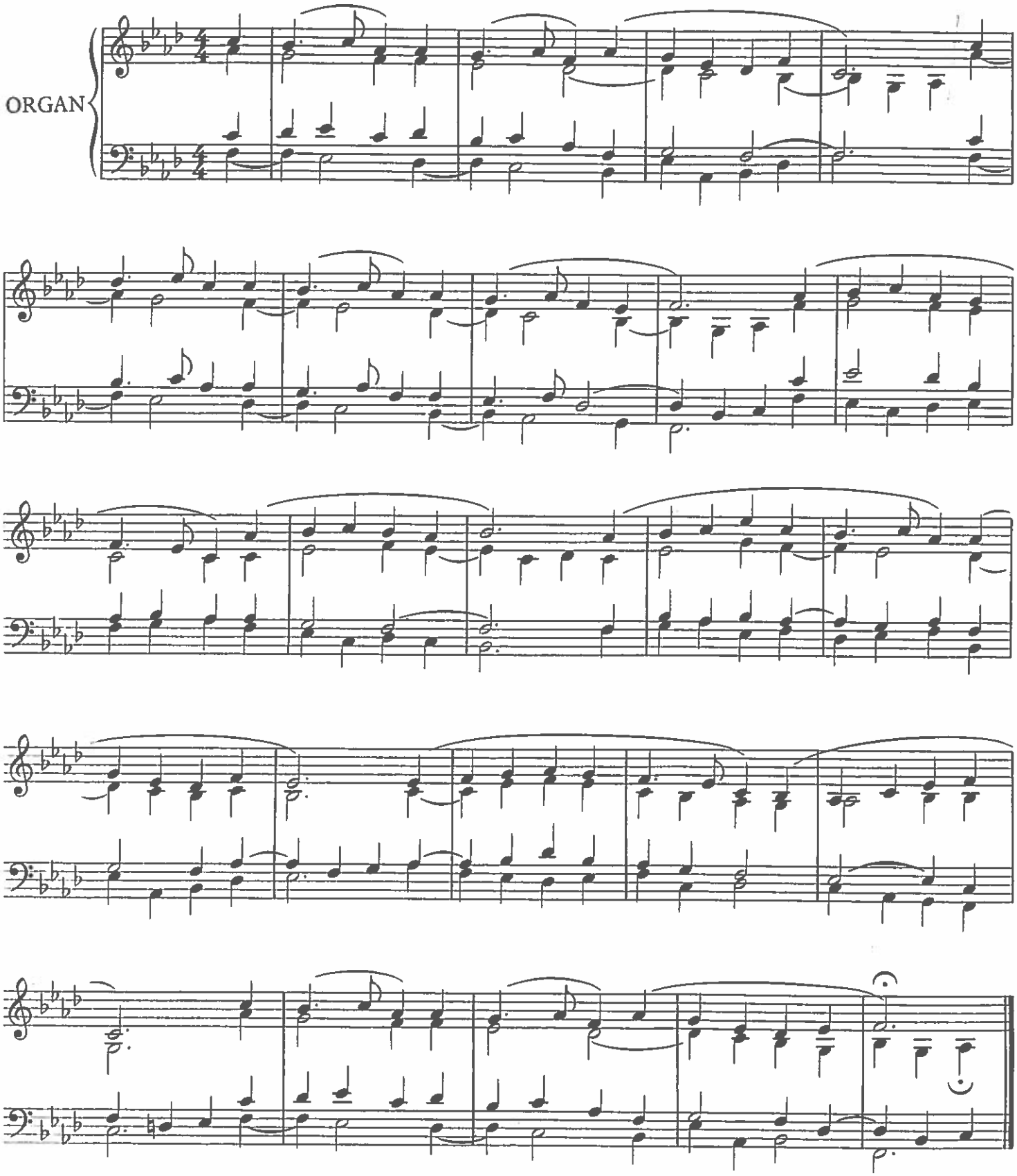
INTERLUDE VII.

Dom GREGORY MURRAY



INTERLUDE VIII.*

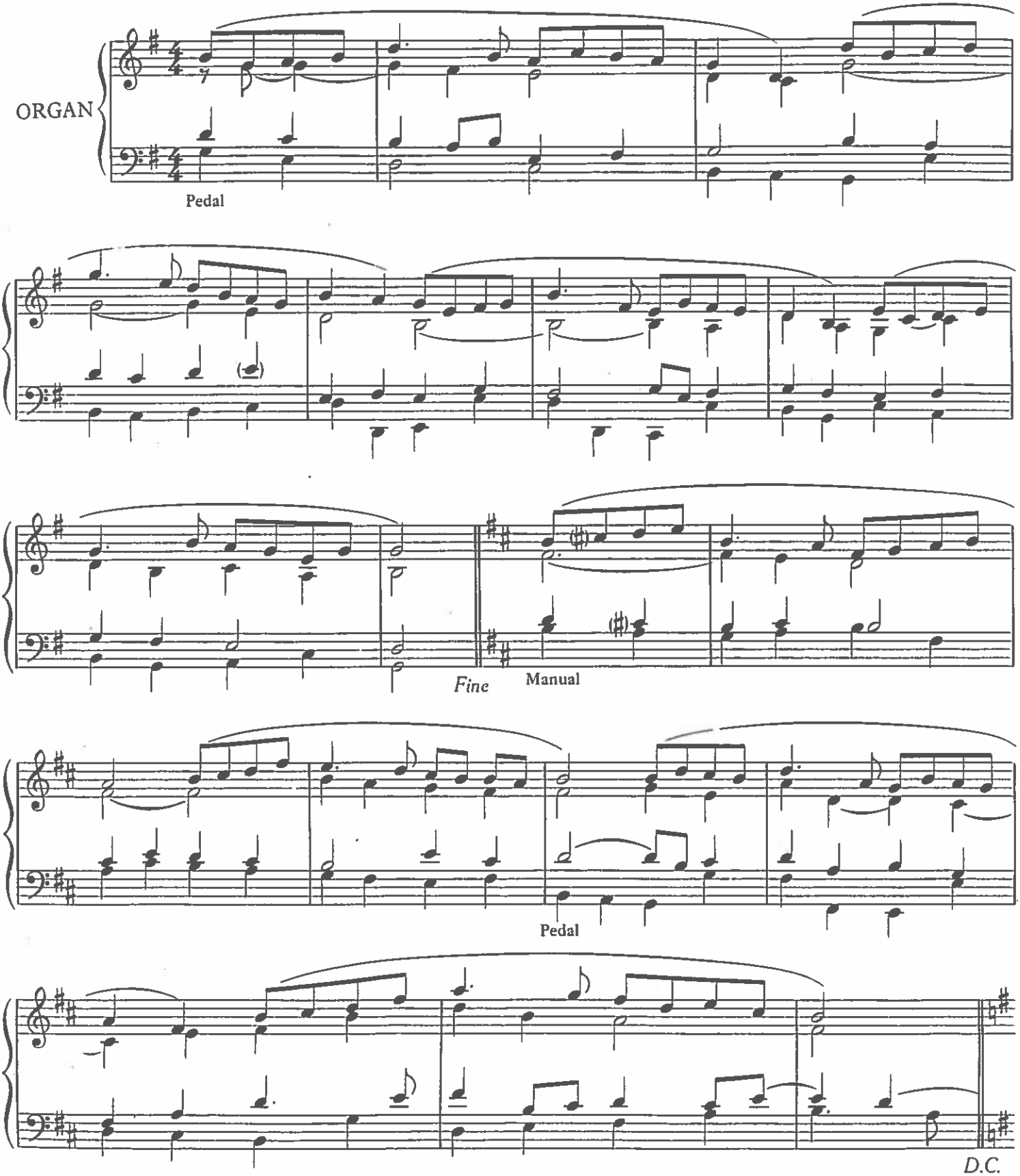
Dom GREGORY MURRAY



INTERLUDE IX.

(on the Offertory "Desiderium")

Dom GREGORY MURRAY

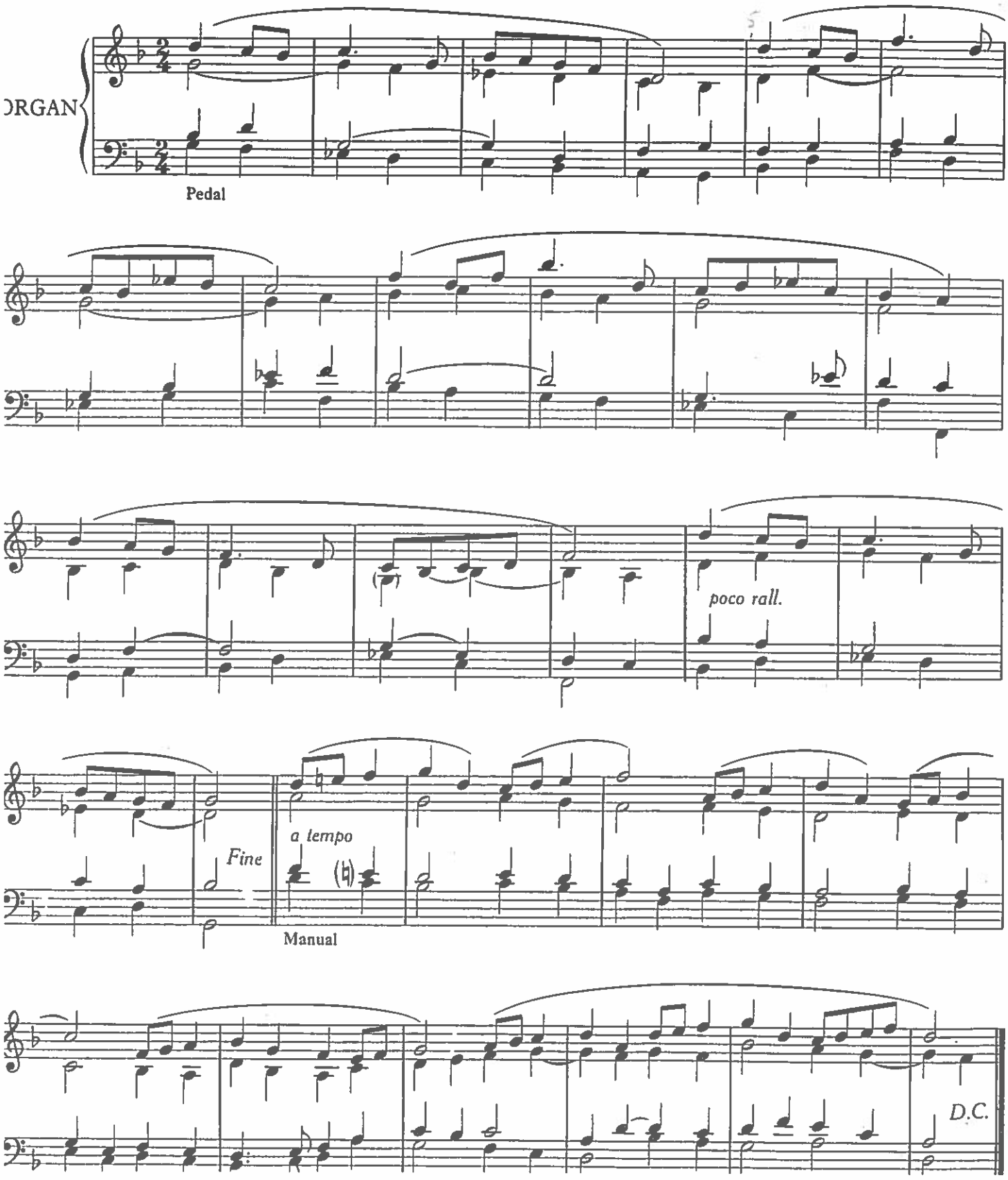


* This Interlude may be played a semitone lower by substituting the key-signature of six flats, modulating to five flats for the second section.

INTERLUDE X.

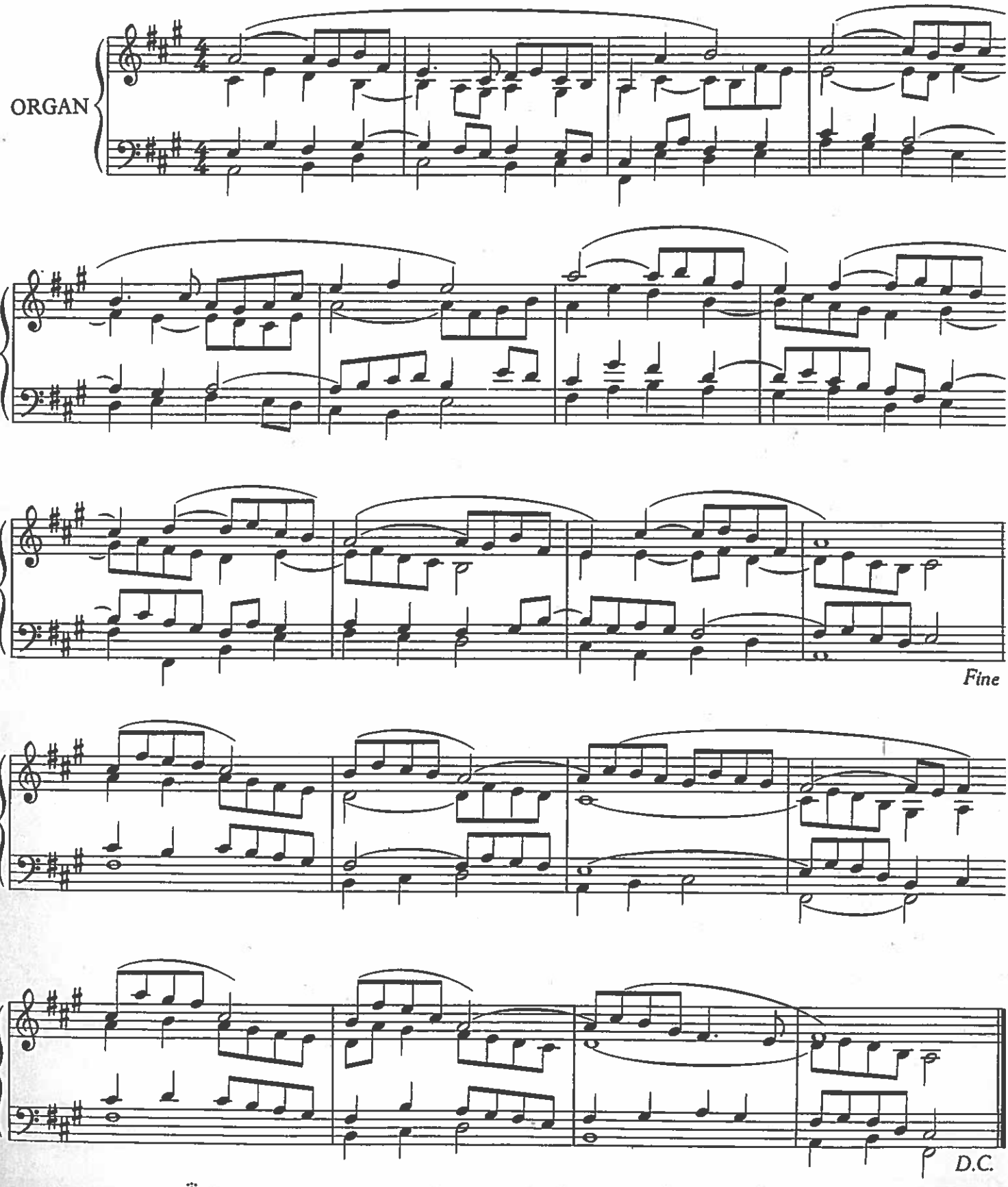
(on the "Sanctus" of Mass XII.)

Dom GREGORY MURRAY



INTERLUDE XI.

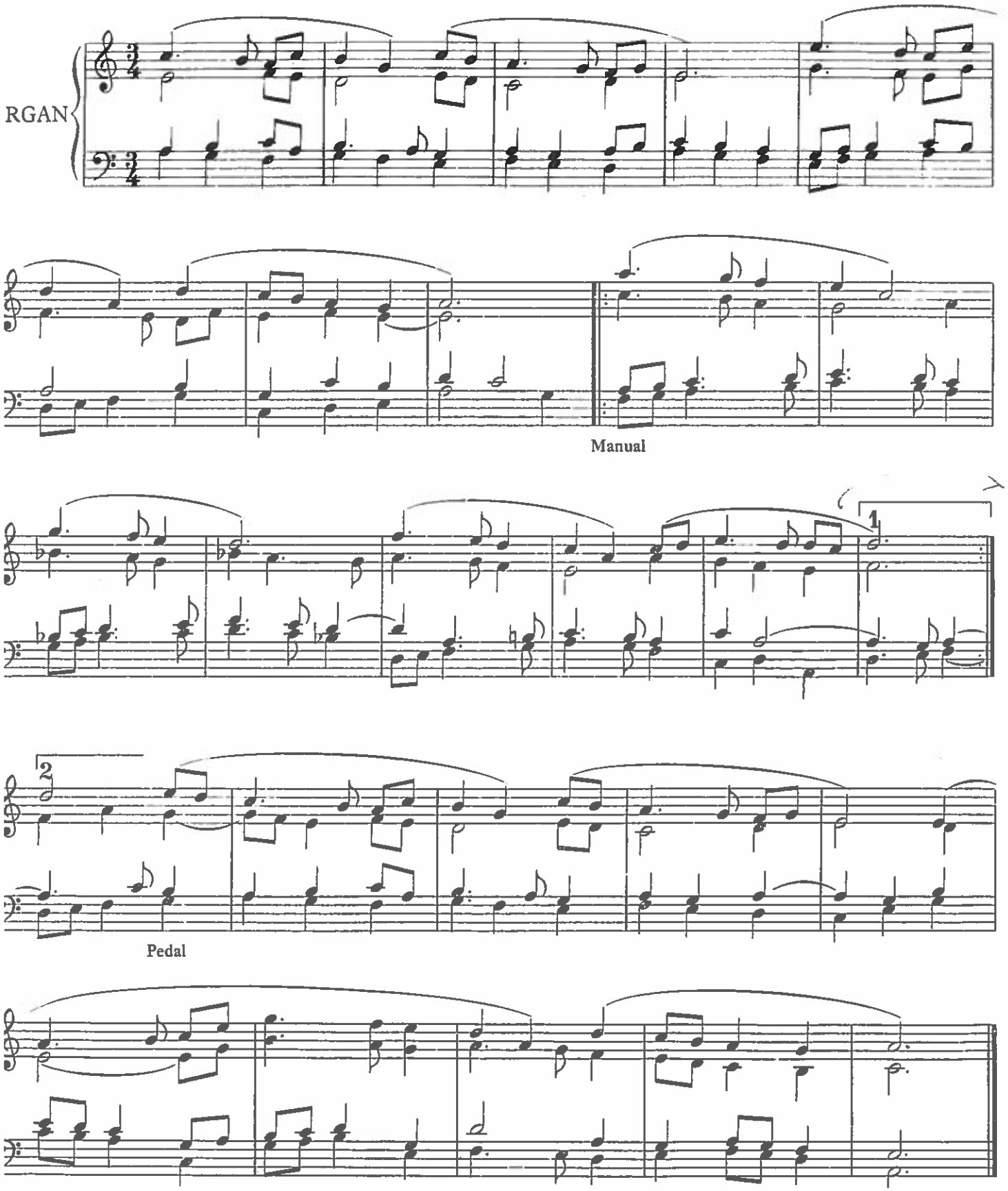
Dom GREGORY MURRAY



*This Interlude may be played a semitone lower by substituting the key-signature of four flats.

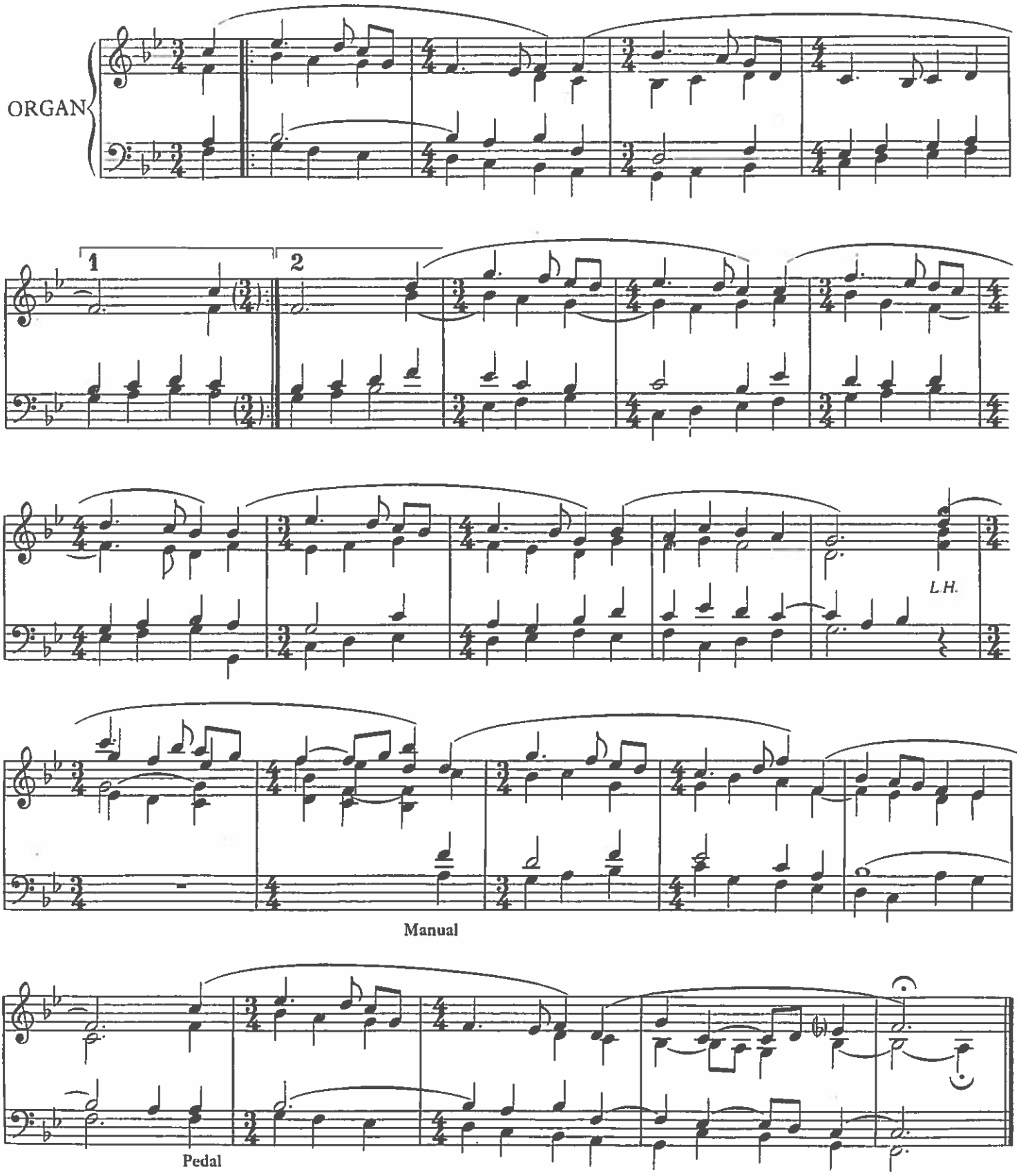
INTERLUDE XII.

Dom GREGORY MURRAY



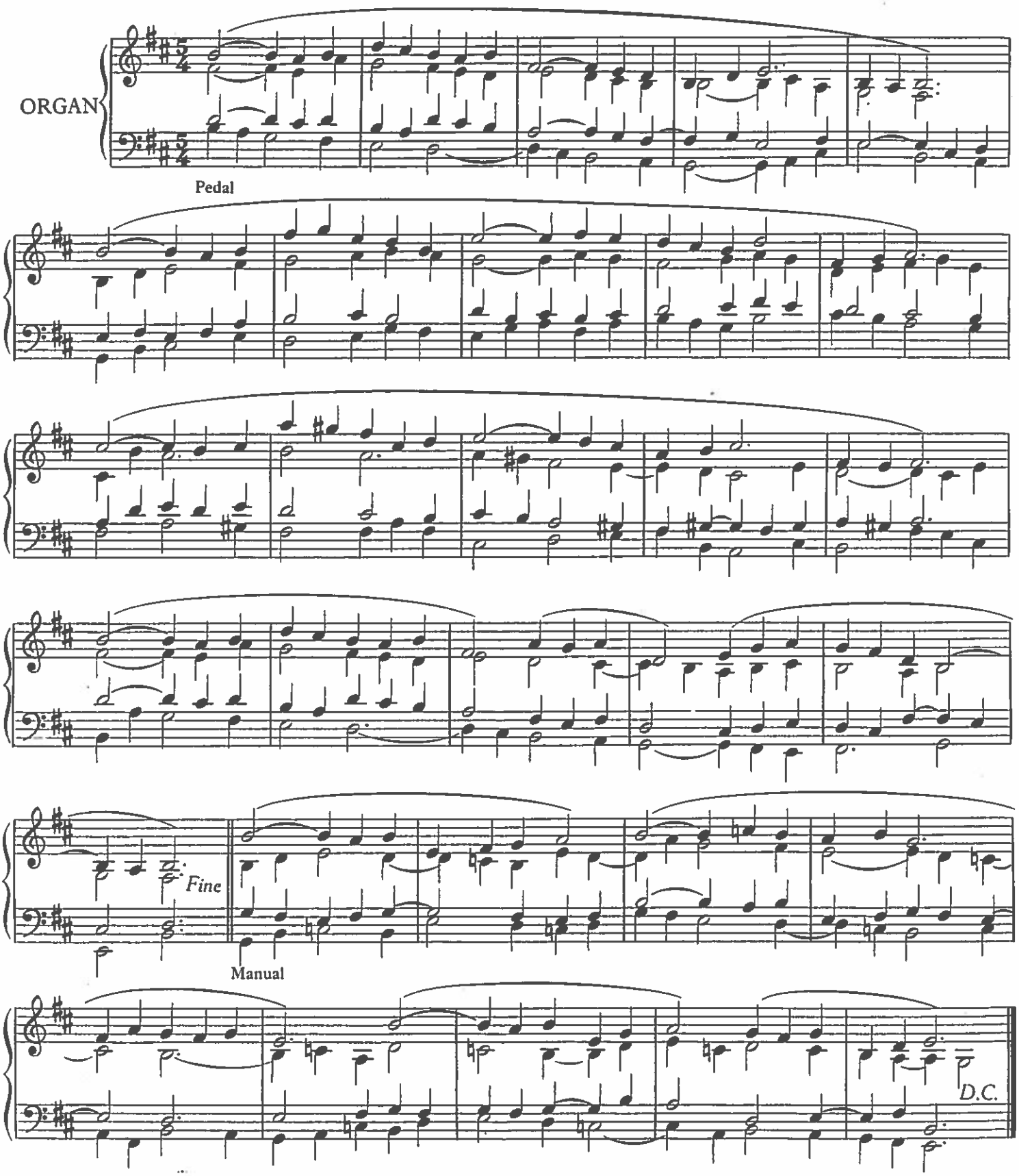
INTERLUDE XIII.

Dom GREGORY MURRAY



*This Interlude may be played a semitone higher, by substituting the key-signature of five sharps, and by reading E♮ for E♭ in the last bar but one.

INTERLUDE XIV.

(on the "Kyrie" of Mass IV.)

Dom GREGORY MURRAY